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THE B. F. WOOD MUSIC CO., BOSTON, U.S.A.

NOTE.

1.—The present little book is intended for the use of the pupil, it is absolutely necessary that the teacher should possess and use a copy of Part II of the work *in its complete form*, in which will be found the various Musical Dictation Tests, the Pianoforte accompaniments to the Rhythmic Exercises and Songs, and the music for the Appreciation lessons, together with the letterpress, giving full directions as to the use of the book.

2.—In order to obtain the best results the pupil must work systematically, even if only for a few minutes each day. When an instrument is being studied the necessary few minutes can be profitably taken out of the practice time. This, instead of retarding instrumental progress owing to an apparent reduction in time, will be found to accelerate it, because of the greater and keener aural attention it enforces.

3.—It is advisable (in view of home-preparation) that pupils should provide themselves with (1) an MS. music book (2) a C pitch-pipe (French Normal Diapason pitch) (3) a "Miniature Modulator" No. 1.* The pitch-pipe, if used in the right way, will soon impress the absolute pitch of the sound C, while the Modulator will teach the pupil the scales and assist him to improvise, modulate and transpose, besides doing all that is possible in the driving home of the realization of any sound in connexion with its symbol.

4.—For purposes of reference the French Time-names are set out in Appendix B; this has been found desirable from the experience of many pupils

5.—It will be noticed that included in the present book are certain additional exercises not to be found in the complete version of the work. Such exercises are however based upon matter contained therein, and are intended to afford supplementary practice upon the subjects of the various Steps.

* MS. Music books, C Normal Diapason pitch-pipes, and Miniature Modulators may be obtained from Joseph Williams, Limited, 32, Great Portland Street, W.

RHYTHMIC EXERCISES AND SONGS

TOGETHER WITH

SIGHT-SINGING AND OTHER TESTS

FROM

PART II

AURAL CULTURE

BASED UPON MUSICAL APPRECIATION.

SECTION I.

STEP I (a).
(Page 2.)

Rhythmic Exercise, No. 1.*

E. R.

With strong, pointed rhythm.

Quarter-pulse
sound.

{ :m,f,s,l | s m : s . :m,f,s,l | s m : s . :m,f,s,l }

{ | s m : m' : r',d',t,l | s : - : r,m,f,s | l r : l . : r,m,f,s }

{ | l r : l . : r,m,f,s | l : t : t | m' : - : m',r',d',r' }

{ | m' : - : m',r',d',r' | m' : - : t,l,s,l | t : - : t,l,s,l }

* After the Rhythmic Exercises have been used as dictation tests, etc., they should be memorized and used as exercises for phrasing and expression. The indications given by the authors are not of necessity the only ones possible.

p a tempo.

poco rit.

The scale of C should be sung on various rhythms as below. Use Sol-fa or pitch-names:—

Rhythmical scale-singing. (Page 9.)

About ♩ = 88.

♩ = 89.

♩ = 88.

Sequence-building. (Page 15.)

(1) Ascending 2nds. (2)

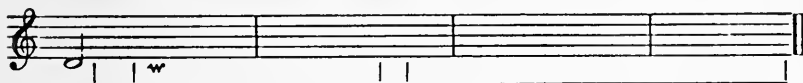
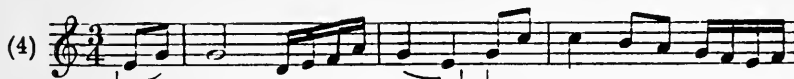
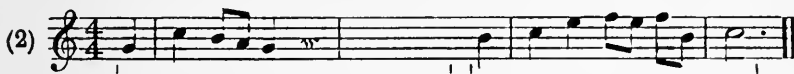
(3) (4)

(5) (6) Descending 2nds.

(7) (8)

Complete the following melodies, adding sequential repetitions where suitable:—

Melody construction. (1) (Page 15.)



(5) Write an original melody in C, consisting of two four-bar phrases. Use only crotchets and minims.

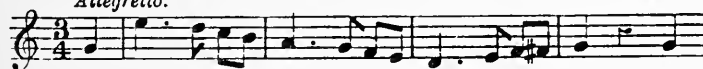
STEP I (b). Introduction of the Sharpened 4th without causing Modulation.

(Page 18.)

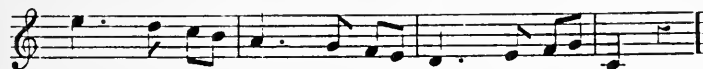
Allegretto.

MOZART.

me'
ray'
DOH'
TE
LAH
SOH
fo
FAH
ME
RAY
DOH



{ : s | m' : - . r' : d' . t | l : - . s : f . m | r : - . m : f . fe | s : : s }



{ | m' : - . r' : d' . t | l : - . s : f . m | r : - . m : f . s | d : : ||

(1) Sing the above tune from memory, pointing upon a Sol-fa Modulator. (*See margin.*)

(2) Sing impromptu tunes, including the sound Fe, pointing upon a Sol-fa Modulator.

Sing the following to Sol-fa, and then to Lah:—

(Page 30.) Key E♭.

- (1) { | d : r : m | f : fe : s | l : f : r | d : t : — | d : m : f | fe : s : l | f : m : r | d : — : — ||

Key D.

- (2) { | m : d | m : d | m : f | fe : s | d' : l | d' : f | fe : s | d : — : — ||

Key C.

- (3) { : s. | d : — | m : f | fe : — | s : s | m : f | fe : s | d' : — | d' : — ||

(Page 20.)

Tempo di Menuetto.

BEETHOVEN.—Op. 49, No. 2.



{ : d „t, | t, : — : t, „d | d : — : d „m | s : — l : s . f }



{ | m : d : d „t, | t, : — : t, „d | d : — : d „m | s : — fe : f . r | d : — : — ||

Sing and point the above tune from memory, and afterwards impromptu exercises, upon a Sol-fa Modulator.

Sight-reading exercises.

Key C.

- (Page 21.) (1) { | d : m | s : fe | f : m | r : — | m : f | fe : s | d' : — : — : — ||

Key D.

- (2) { | s : fe : f | m : r : d | d' : t : l | s : — : — | fe : f : m | l : s : fe | s : d' : t | d' : — : — : — ||

Key E♭.

- (3) { : s | m : f | fe : s | d' : m | s : fe | f : m | r : d | s : fe : s | d' : — : — : — ||

Key E.

- (1) { | d : m | s : fe | s : d' | d' : t | d' : l | s : fe | f : m | r : d : — : — : — ||

Key D♭.

- (2) { | d' : t : l | s : fe : f | m : fe : s | l : s : — : — | r : m : f | s : d : s | fe : f : r | d : — : — : — ||

Key C.

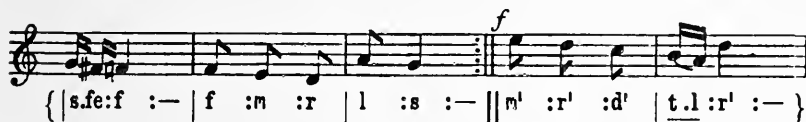
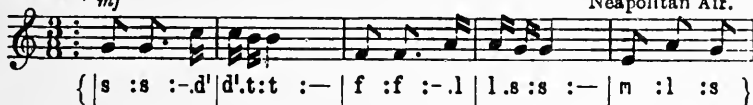
- (3) { | : s | d' : — . t | d' : s | l : — . fe | s : f | m : f : fe : s | l : d' | r : — . m | d : — : — : — ||

The two following songs should be sung to Sol-fa from memory, and pointed upon the Modulator :—

SANTA LUCIA.

(Pages 21-22.) *mf*

Neapolitan Air.

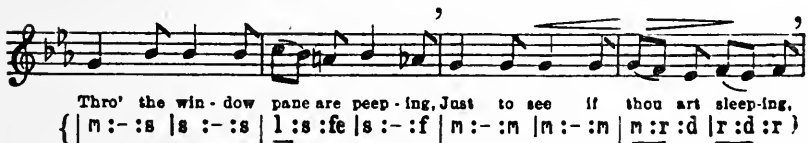


TWO WHITE MOONBEAMS.

(Pages 22-23.)

Words by W. H.

Ancient Lullaby.



Ere to dreamland they bear thee, Hush - a - bye, ba - by,

{ | m :- :- | m : r : d | r :- :- | d :- :- | m :- :- | - : r : d | r :- :- | d :- :- | }

pp calando.

Lul - la - by, ba - by.

{ | m :- :- | - : r : d | r :- :- | d :- :- | : : | : : | : : | : : | }

Pitch-name and Syllable Modulator.	
E'	me'
D'	ray'
C'	DOH'
B	TE
A	LAH
G	SOH
F ^{fs}	FAH ^{fe}
E	ME
D	RAY
C	DOH

After the pitch-name for Fe (when Doh is C) has been discovered, the pupil should sing and point the passage from Mozart and the song "Santa Lucia," using the pitch-names instead of the Sol-fa.* He should then—

(1) Sing impromptu tunes, including the sound F[#], pointing upon the Pitch-name Modulator.

(2) Without looking at the pitch-names, point and sing impromptu tunes, using the Sol-fa column, but singing the pitch-name equivalents.

(3) Without looking at the Sol-fa names, point and sing impromptu tunes, using the pitch-name column, but using the Sol-fa equivalents.

Sing impromptu tunes, as well as the passage from Mozart, pointing upon the following Staff-modulator:—

Staff-modulator.*

The following exercises should be sung to Sol-fa, pitch-names and to Lah:—

Sight-reading.
(Page 24.)

(1)

(2)

(3)

* For this work and for corresponding work in each section of the book the pupil is advised to use the Aural Culture "Combined" Modulator, No. 1. (Joseph Williams, Limited.)



Sing and point tunes (impromptu and otherwise), using the pianoforte keyboard as a Modulator. Use Sol-fa, pitch-names and Lah, and include F# among the sounds.

STEP II (a). Rhythmic Exercise, No. 2.

E. R.

Allegretto. *cres.*

{ | m .f, fe : s .fe, s | l .t, d':r' .d',r' | t .d',r' :m' .r',m' }


{ | s :— | m' .r',d':t .d',t | l .t,l :s .l,s | fe :d' .t,d' }

poco rit. , *mf a tempo.* *cres.*

{ | fe :d' .t ,d' | fe :f | m .f, fe:s .fe, s | l .t,d':r' .d',r' }

{ | t .d', r': m' .r', m' | s :- | d' .t, d': f m, f | l .s, l : r .d, r }

{ | m .f, fe : s | - :- | l .t, d': r' .d', r' | d' :- || }

Sing the scale of C upon the time-pattern  Use Sol-fa or pitch-names:—

(Page 31.)

(1) Ascending 3rds.

(2) Descending 3rds.

Sequence-
building.
(Page 32.)

(3) Ascending 3rds.


(4) Ascending 3rds.

Complete the following melodies:—

Melody

construction. (1)

(Page 33.)

(4) Write in Triple time, in key C, an original melody in two phrases of four bars each, introducing the following time-pattern : 

STEP II (b). The Sharpened 4th, and Introduction of the Dominant Key.

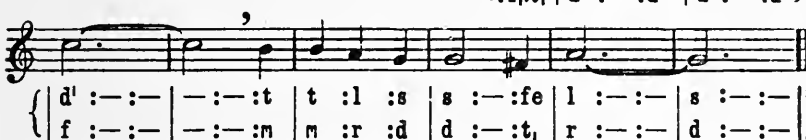
Allegretto.

BEETHOVEN.—Op. 10, No. 2 (transposed)

Tonic key.



Dominant key.



(1) Sing the above tune (from memory), pointing upon a Tonic and Dominant Modulator (see Page 36.) *Sight-reading. margin.* Use first the Imperfect and afterwards the Perfect method of Sol-faing.

(2) Sing impromptu tunes with simple modulations to the Dominant, pointing upon the Tonic and Dominant Modulator. (Page 38.)

MODULATOR.		
Tonic Key.		Dominant Key.
SOH ¹	(s ¹)	DOH ¹
fe ¹	fe ¹	TE
FAH ¹		
ME ¹	m ¹	LAH
RAY ¹	r ¹	SOH
DOH ¹	d ¹	FAH
TE	t	ME
LAH	l	RAY
SOH	(s)	DOH
fe	fe	te ¹
FAH		
ME	m	lah ¹
RAY	r	soh ¹
DOH	d	fah ¹

Sing the following to Sol-fa, and then to Lah:—
(Page 38.) Tonic key (C).

(1) { | d : r | m : s | d' : - | s : - | f : m } }

Dominant key (G).

{ | r : d | s : - | - : - | d' : r | m : s } }

{ | d : - | s, : - | l, : d | d : t, | d : - | - : - || }

Tonic key (D).

(2) { :m | r : m : d | r : m : s | fe : s : m } }

Dominant key (A).

{ | r : - : s, | l, : t, : d | r : m : f | m : r : m | d : - || }

Tonic key (C).

(8) { | d : m | s : — | m : s | d' : — | d' : s | f e : s | f : m } }

Dominant key (G).

{ | s : — | d' : m | s : — | f : m | r : — | m : d | s : d | t, : r | d : — || }

Sing the following song illustrating a modulation to the Dominant key with a *return* to the Tonic:—

THE VICAR OF BRAY.

(Page 38.) Tonic key.



Dominant key.



key.



Sing the following exercises containing modulations to the Dominant:—

Sight-singing.
(Page 39.)

Tonic key (C).

Old English.

(1) { : d | d : - r | m : f | s : f m | r : l | s : - s | f : m | r : - | d || }

Dominant key (G).

{ : m l, | r : - r | t, : s, | d : - d | l, : d | f : - f | f : m | r : - | d : - || }

Tonic key.

{ : r l : - f | s : - m | f : - r | m : l | s : - s | f : m | r : - | d || }

Tonic key (G).

Old English.

(2) { | s, | d : d | t, : d r | m : — | d : r m | f : m | r d : r m | d : — | — || }

Dominant key (D).

Tonic

{ : m f | s : s | m : s | f : — | r : m l t | d' : f | m : r | d : — | — : d s, || }

key (G).

{ | d : d | t, : d r | m : — | d : r m | f : m | r d : r m | d : — | — || }

THE SCALE OF G.

- (1) Find out the pitch-names in the extract from Beethoven on page 9 and sing the melody to the pitch-names instead of to Sol-fa, pointing on a Tonic and Dominant Modulator, as in the margin.

Pitch-names.	SYLLABLE MODULATOR.			Pitch-names.
	Tonic.		Dominant.	
G ¹	soh ¹	(s ¹)	DOH ¹	G ¹
F ²	fah ¹ fe ¹	fe ¹	TE	F ²
E ³	me ¹	m ¹	LAH	E ³
D ⁴	ray ¹	r ¹	SOH	D ⁴
C ⁵	DOH ¹	d ¹	FAH	C ⁵
B	TE	t	ME	B
A	LAH	l	RAY	A
G	SOH	(s)	DOH	G
F ²	FAH ¹ fe ¹	fe ¹	te.	F ²
E	ME	m	lah ₁	E
D	RAY	r	soh ₁	D
C	DOH	d	fah ₁	C

- (2) Learn the pitch-names of the scale of G with their Sol-fa equivalents:—

Scale of G.
(Page 40.)

I	II	III	IV	V	VI	VII	I'
C	D	E	F ²	G	A	B	C'
				D'	E'	F ²	G'
				d	r	n	f
				s	l	t	d'

(Middle C.)

- (3) Regard the following Roman numerals as the different scale-degrees, and sing them to their Sol-fa or pitch-name equivalents:—

I II III IV V VI V' IV III' II' I
VII, I VII, VI, V, IV, V, VI, VII, I

- (4) Sing the following, using (i) the pitch-names; (ii) Lah; (iii) Sol-fa:—

(a) | G A B A B C' B A | B C' D' E' D' B A G |

(b) | G A B B C' D' E' D' C' B A | A B C' D' E' F² G' B D' G |

- (5) Sing the following, using (i) Sol-fa; (ii) Lah; (iii) pitch-names:—

Key G.
(a) | d r n f s—s f n r d—d t, l, s, s—f, s, l, t, d— |

Key G.
(b) | d n s s n d d t, l, s,—f, l, d s, t, r d s n d— |

(Page 41.)

Scale of G. on the Staff.

Scale of G.

(1) Sing impromptu exercises, pointing upon the above, starting on the Tonic G, and moving step-wise to and from this note. Use Sol-fa and pitch-names.

(2) Write out the scale of G, ascending and descending, beginning and ending on the tonic. The sharp may be inserted as a signature, or placed in front of the note in the scale.

(3) Sing impromptu tunes, pointing upon the following Staff-modulator:—

(4) Write the following Triads in the key of G: Tonic, Dominant Sub-dominant.

(5) Sing impromptu tunes containing simple modulations from the Tonic key to that of the Dominant, pointing upon the following:—

Tonic key. Dominant key.

(Page 41.)

The following exercises should be sung to Sol-fa, pitch-names and Lah:—

Exercises containing modulations between the keys of C and G :—

(Page 42.) Tonic key.

Dominant key.

(1)

m r d t

(2)

d t

(3)

t, d r

(4)

m

(5)

S

(End here).

S

(Repeat first 8 bars).

S

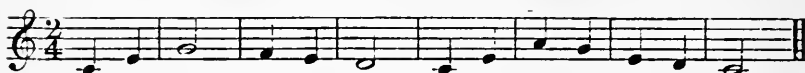
(1) Play (or point on the Keyboard-modulator, and sing) the scale of C, and afterwards the scale of G ; use Sol-fa syllables and pitch-names.

Keyboard
practice and
transposition.
(Page 43-44.)

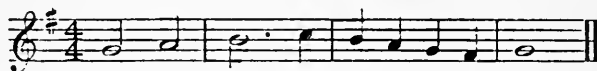
(2) Point and sing from the Keyboard-modulator impromptu tunes in the keys of C and G.

(3) Point and sing tunes containing simple modulations from C to G, using the Keyboard-modulator.

(4) Play the following in C and transpose it into G, using Sol-fa syllables :—



(5) Play the following in G and transpose it into C, using pitch-names :—



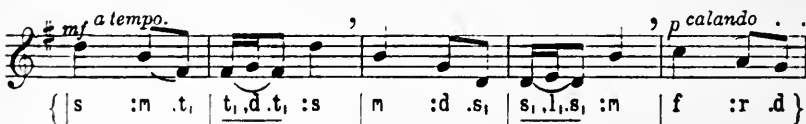
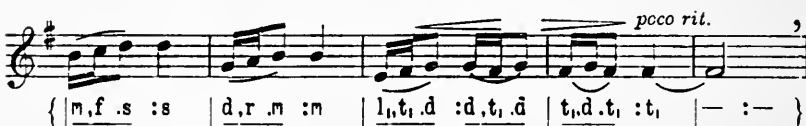
N.B.—Should no piano be available, the pupil should sing Nos. 4 and 5, pointing on the Keyboard-modulator.

STEP III (a). Rhythmic Exercise, No. 3.

E. R.

(Page 44.)

Andante quasi allegretto.



The scale of G should be sung as below. Use pitch-names and Sol-fa :—

(1) (Page 48.) $\text{♩} = 88.$

(2) $\text{♩} = 88.$

(3) $\text{♩} = 88.$

(4) $\text{♩} = 88.$

Sing the scales of C and G, starting upon each degree of the scale in turn :—

C major.

Scale drill. (Page 49.)

Starting upon the 1st degree. Upon 2nd degree.

Upon 3rd degree.

Upon 4th degree. Upon 5th degree.

etc.

G major.

Starting upon the 1st degree. Upon 2nd degree.

Upon 3rd degree. etc.

Sing the scales of C and G, starting on the note with the *same letter-name* in each case, *e.g.* :—

Key C, starting upon C. Key G, starting upon C.

ing upon C.

Key C, starting upon D. Key G, starting upon D.

ing upon D. Key C, starting upon E. etc.

Sing the scales of C and G as above, *thinking* some of the degrees.

Sing or tap the following rhythms. Sing either on a monotone, or move up and down a scale :—

(Page 49.) A.

B.

C.

1: 2: 3: 4: 5:

STEP III (b). The Sound C sharp and the Key of D.

(Page 52.)

Tempo di menuetto.

BEETHOVEN.



SYLLABLE MODULATOR.	
G'	DOH'
F#	TE
E'	LAE
D'	SOH
C#	FAH fe
B	ME
A	RAY
G	DOH
F#	te ₁
E	lah ₁
D	soh ₁
C#	fah ₁ fe ₁

↑
Middle C.



After the above extract has been learnt and sung to Sol-fa, the pupil should:—

(1) Sing it to the pitch-names, pointing on the Pitch-name Modulator (*see margin*).

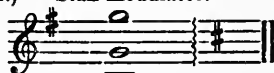
(2) Sing impromptu tunes, pointing upon the Pitch-name Modulator, and including the sound C#.

(3) Without looking at the pitch-names, point and sing impromptu tunes, using the Sol-fa column, but singing the pitch-name equivalent of each note.

(4) Without looking at the Sol-fa names, point and sing impromptu tunes, using the pitch-name column, but singing the Sol-fa equivalent of each note.

After noting the position of C# on the staff, sing impromptu tunes, including this sound, pointing upon the following Staff-modulator:—

(Page 54.) Staff-modulator.



Sing the following to Sol-fa, pitch-names, and to Lah:—

(Page 54.)



(3) 

(4) 

(5) 

(6) 

(1) Sing and point tunes (impromptu and otherwise), using the pianoforte keyboard as a Modulator. Use Sol-fa and pitch-names, and include C# among the sounds.

Modulation to the key of D. (Page 55.)

Moderato. Tonic key. MOZART.

{ | s : s.s : s.s | s „d' : s : | f : f.f : f.f | s.f.m.f.m. : }

Dominant key.

{ | fe : fe.fe : fe.fe | s „l : t : t | d „l : s : fe | s : : : ||
t : t.t : t.t.t | d' „r' : m' : „r' | f' „r' : d' : t | d' : : : ||

(1) Sing the above tune (from memory), pointing upon a Tonic and Dominant Sol-fa Modulator (*see margin*).

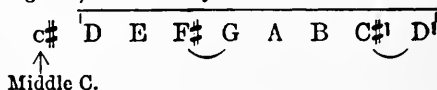
MODULATOR.					
Tonic Key.			Dominant Key.		
G'	DOH'	d'	fah'	G'	
F#	TE	t	me'	F#	
E'	LAH	l	ray'	E'	
D'	SOH	(s)	DOH'	D'	
C#	fe	fe	TE	C#	
C'	FAH		LAH	B	
B	ME	m	SOH	A	
A	RAY	r	FAH	G	
G	DOH	d	ME	F#	
F#	te ₁	t ₁	RAY	E	
E	lah ₁	l ₁	DOH	D	
D	soh ₁	(s ₁)			
C#	fe ₁	fe ₁			
C	fah ₁	te ₁			

(2) After having discovered the pitch-names of the scale of D, sing the above tune to pitch-names, pointing to it on the Tonic and Dominant Modulator.

(3) Learn the pitch-names of the scale of D and their Sol-fa equivalents:—

(Page 56.)

Key of D.

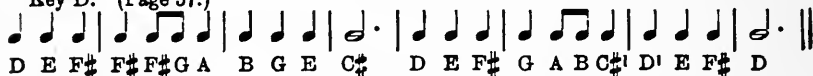


(4) Regard the following Roman numerals as the different degrees of the scale and sing them to their Sol-fa or pitch-name equivalents:—

I II I II III II III IV V'
VI VII I' II' I' V III II I

(5) Sing the following to pitch-names, Lah, and Sol-fa:—

Key D. (Page 57.)



(6) Sing the following to Sol-fa, Lah, and pitch-names:—

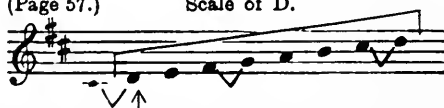
Key D.



(Page 57.)

Scale of D.

Scale of D
on the Staff.



(1) Sing impromptu exercises, pointing upon the above, starting

on the Tonic, D, and moving stepwise to and from this note. Use Sol-fa, pitch-names and Lah.

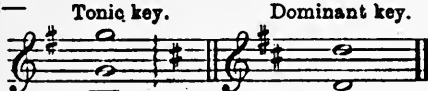
(2) Write the scale of D, beginning and ending on the Tonic. The sharps may be inserted as a signature or placed before the notes in the scale.

(3) Sing and point impromptu tunes upon the following Staff-modulator :—



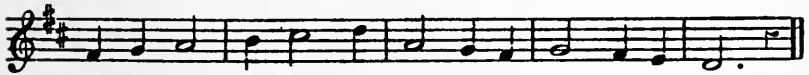
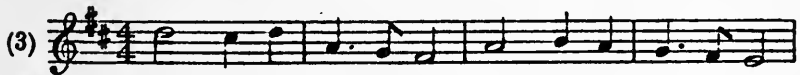
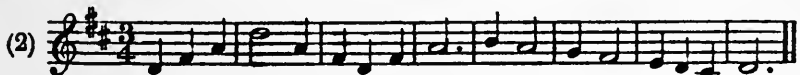
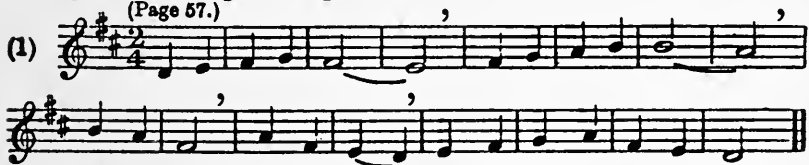
(4) Write the Tonic, Dominant and Sub-dominant Triads in the key of D.

(5) Point and sing impromptu tunes containing simple modulations from the Tonic key to that of the Dominant, using the following Staff-modulator:—

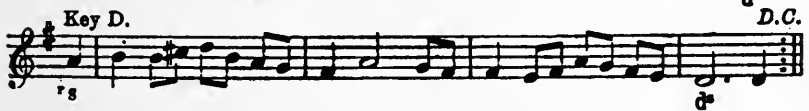
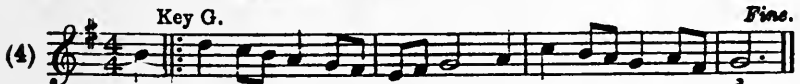


Sing the following from sight :—

(Page 57.)



Easy modulations between G and D :—



(5) 

(6) 

- (1) Play (or point on the Keyboard-modulator and sing) the scale of D. Use Sol-fa and pitch-names.
- Keyboard practice and transposition.** (2) Point and sing from the Keyboard-modulator impromptu tunes in the keys of C, G and D.
- (Pages 58-59.) (3) Point and sing simple modulations from G to D.
- (4) Play the following in D, and transpose it into G and C, using Sol-fa syllables :—*



- (5) Play the following in C, and transpose it into D and G, using pitch-names :—



* Should no piano be available, the pupil should sing Nos. 4 and 5, pointing on the Keyboard-modulator.

STEP IV (a). Rhythmic Exercise, No. 4.

E. R.

(Page 59.)

With vigorous rhythm.

{ | : | : | : | : ,s | s ,s:s ,s | s ,l:t ,d' }
 { | r' ,d':t ,l | s ,m:d ,l | m :- | - :d ,l | m :- | - : - }
 { | - :- | - : ,s | s ,s:s ,s | s ,l:t ,d' | r' ,d':t ,l | s ,m:d ,m }
 { | l :- | - :m ,d | l :- | - :t ,d' | r' :s ,l | t :l ,t }
 { | d' :f ,s | l :s ,l | t :m | s ,f:m ,r | d :- | s :- }
 { | s :s ,s | s :s | d' :- | s :- | - :s ,s | s :s }
 { | d :- | - :- | - : | : | : | : | :

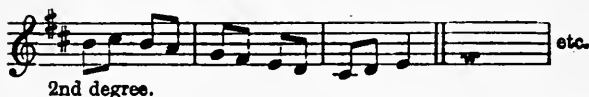
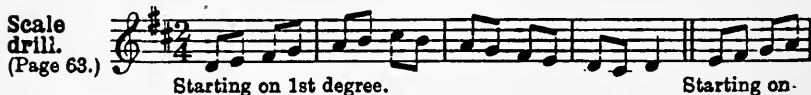
The scale of D should be sung as below; use pitch-names and Sol-fa:—

(Page 63.)

(1)



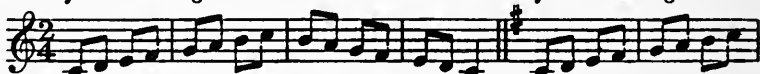
Sing the scale of D, beginning upon each degree of the scale in turn :—



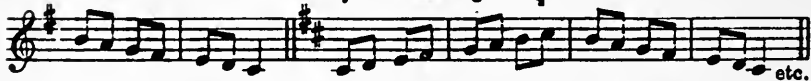
Sing the scales of C, G and D, beginning on a note with the same letter-name in each case, e.g. :—

Key C. Starting on C.

Key G. Starting on C.

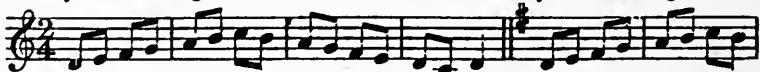


Key D. Starting on C#.

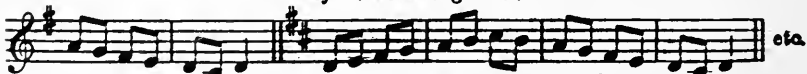


Key C. Starting on D.

Key G. Starting on D.

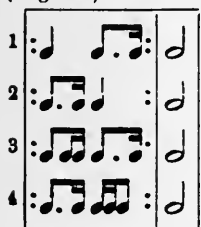


Key D. Starting on D.



Sing or tap the following rhythms. Sing either on a monotone or move up and down a scale:—

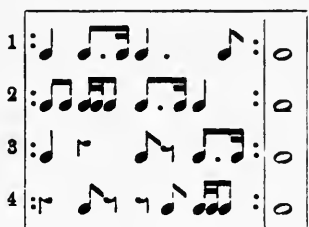
(Page 63.) A.



B.



C.

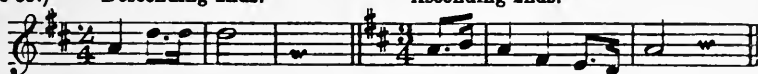


Continue the following sequences:—

(Page 65.)

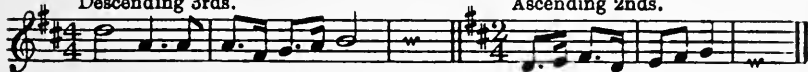
Descending 2nds.

Ascending 2nds.



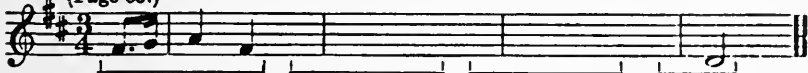
Descending 3rds.



Ascending 2nds.

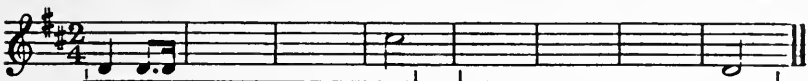


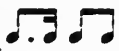

(1) Construct a four-bar melody, using the same rhythmic figure in every bar except the last:—

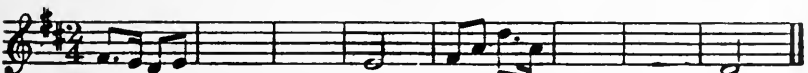
(Page 65.)



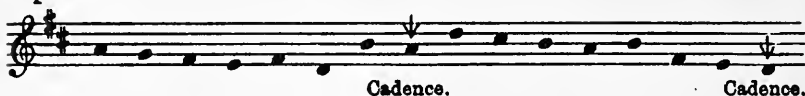
(2) Construct a melody upon the time pattern,  reversing it occasionally in certain bars, thus, 



(3) Construct a melody upon the time pattern  reversing it in certain bars, thus, 



(4) Arrange the following notes so as to make a four-bar melody in triple time:—



STEP IV (b). The Sound G sharp and the Key of A.

(Page 66.)



After the above extract has been learnt and sung to the Sol-fa the pupil should—

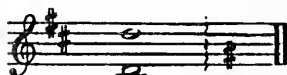
(1) Sing the above tune to the pitch-names, pointing on the Pitch-name Modulator.*

(2) Sing impromptu tunes, including G#, pointing upon the Pitch name Modulator.

(3) Without looking at the pitch-names, point and sing impromptu tunes, using the Sol-fa column, but singing the pitch-name equivalent of each note.

(4) Without looking at the Sol-fa names, point and sing impromptu tunes, using the Pitch-name Modulator, but singing the Sol-fa equivalent of each note.

(5) Sing the above extract (or an impromptu tune including G#), pointing on the Staff-modulator:—



Sing the following to Sol-fa, pitch-names, and to Lah:—

(Page 66.)



* The pupil should use the Miniature Modulator, No. 1 (Joseph Williams, Limited), in order to do this.



(1) Sing and point tunes (impromptu and otherwise), using the Keyboard work. pianoforte keyboard as a Modulator. Use Sol-fa, pitch-names and Lah, and include G# among the sounds. (Page 67.)

BLUE BELLS OF SCOTLAND.

Modulation to the key of A. (Page 67.)

Tonic key (D).

Dominant

key (A). , Tonic key.

(1) Point and sing the above tune (from memory), using a Tonic and Dominant Sol-fa Modulator.

(2) Point and sing the above tune to pitch-names in place of Sol-fa, using the Tonic and Dominant Pitch-name Modulator.

(3) Learn the pitch-names of the scale of A and their Sol-fa equivalents:—

(Page 68.)

Key A.

C# D E F# G# A B C# D E F# G# A

↑
Middle C#.

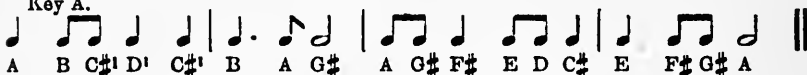
(4) Regard the following Roman numerals as the different degrees of the scale, and sing them to their Sol-fa and pitch-name equivalents :—

Key A.
I VII, VI, VII, I V, I III II '
III V VII, I III II I VII, I

(5) Sing the following to pitch-names, Lah, and Sol-fa :—

(Page 68.)

Key A.



(6) Sing the following to Sol-fa, Lah, and pitch-names :—

Key A.



(Page 69.)

Scale of A.

Scale of A
on the Staff.



(1) Point and sing impromptu exercises starting upon the Tonic A, and moving stepwise to and from this note. Use Sol-fa, Lah, and pitch-names.

(2) Write the scale of A, beginning and ending on the Tonic. The sharps may be inserted as a signature or placed before the notes of the scale.

(3) Sing and point impromptu tunes, using the following Modulator :—



(4) Write the Tonic, Sub-dominant and Dominant Triads in the key of A.

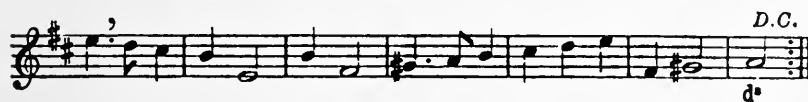
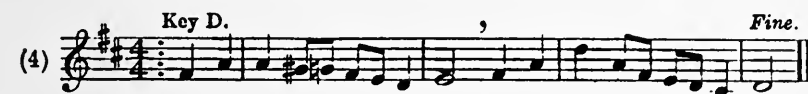
Point and sing impromptu tunes upon the following Staff-modulator; the tunes should include easy modulations to the Dominant :—

(Page 69.)

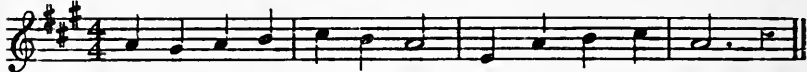


Sing the following to Sol-fa, pitch-names, and Lah :—

(Page 69.)



- (1) Play (or point on the Keyboard-modulator) the scale of A. Use Sol-fa and pitch-names.
- Keyboard practice and transposition.** (2) Point and sing, using the Keyboard-modulator, impromptu tunes in the keys of C, G, D and A. Use Sol-fa and pitch-names. (Page 70.)
- (3) Point and sing impromptu tunes containing simple modulations from D to A, using Sol-fa and pitch-names.
- (4) Play the following in A and transpose it into all the keys so far studied. Use Sol-fa syllables:—



- (5) Play the following in D and transpose it into the keys already studied, using *pitch-names*:—



See foot-note on page 22.

STEP V (a).
(Page 70.)

Rhythmic Exercise, No. 5.
(BARCAROLLE.)

E. R.

With a gentle swing.

mp

{ | s, :- : - | l, :- : - | t, :- : - | d : r : d | m :- : - | r :- : - | s, :- : - | - : - : - }

cres.

{ | s, :- : l, | t, :- : r | f :- : - | r :- : - | f :- : - | r : t, : s, | m :- : - | - : - : - }

cres.

{ | m : t, :- : | m : t, :- : | d :- : r | m :- : - | d : l, : t, : d :- : l, | m :- : - | r :- : - }

p, *cres.*, *mf*

{ | s, : l, : s, | s, :- : - | d : r : d | d :- : - | m :- : m | s :- : s, | s, :- : s, | l, :- : t, : }

pp, (With closed lips.)

{ | d :- : - | - : - : - | (s, :- : - | - : - : - | t, :- : - | - : - : - | d :- : - | - : - : - | - : - : - | : :) ||

Sing the scale of A as below :—

Scale drill. (1)

(Page 74.)

(2)

(3)

Sing the scale of A, beginning on each degree in turn :—

Starting upon the 1st degree. Starting on

the 2nd. Starting on the 3rd. etc.

Sing the scales of C, G, D and A, beginning each time on a note of the same letter-name, *e.g.* :—

Key C, starting on C. Key G, starting on C.

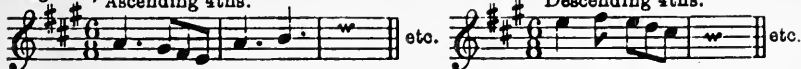
Key D, starting on C#. Key C, starting on D.

Key A, starting on C#. Key G, starting on D.

Continue the following sequences :—

Page 78.) Ascending 4ths.

Descending 4ths.



Complete the following melodies by sequential repetition or development of the time-pattern :—



STEP V (b). The Sound D sharp and the Key of E.

(Page 78.)

SCHUBERT.



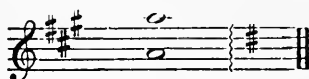
After the above extract has been learnt, and sung to the Sol-fa, the pupil should—

- (1) Sing it to the pitch-names, pointing on the Pitch-name Modulator.
- (2) Sing impromptu tunes, including the sound D \sharp , pointing upon the Pitch-name Modulator.

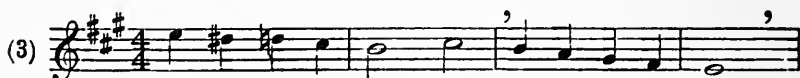
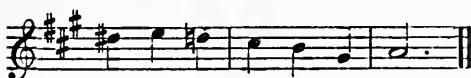
(3) Without looking at the pitch-names, point and sing impromptu tunes, using the Sol-fa column, but singing the pitch-name equivalent of each note.

(4) Without looking at the Sol-fa names, point and sing impromptu tunes, using the pitch-name column, but singing the Sol-fa equivalent of each note.

(5) After observing carefully the position of D \sharp on the Staff, sing impromptu tunes including this sound, pointing upon the Staff-modulator :—



Sing the following to Sol-fa, pitch-names, and to Lah :—

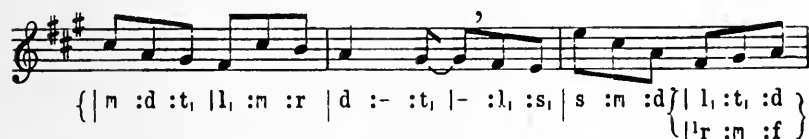


(1) Sing and point tunes (impromptu and otherwise), using the Keyboard work. pianoforte keyboard as a Modulator. Use Sol-fa and pitch-names, and include D \sharp among the sounds. (Page 80.)

RUND-GESANG.

SCHUMANN.—Op. 68.

Modulation
from A major
to the key of E.
(Page 80.)



(1) Point and sing the above tune (from memory), using the Tonic and Dominant Sol-fa Modulator.

(2) Point and sing the above tune to pitch-names in place of Sol-fa.

(3) Learn the pitch-names of the scale of A and their Sol-fa equivalents.

(4) Regard the Roman numerals as the different degrees of the scale, and sing them to their Sol-fa or pitch-name equivalents:—

(Page 81.) Key E.

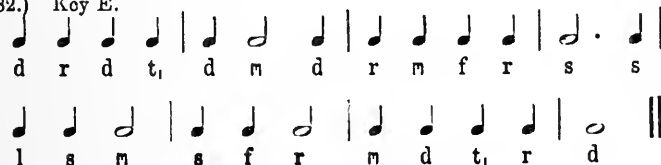
I II III I III VI V ' I' V IV III IV II I

(5) Sing the following to pitch-names, Lah, and Sol-fa:—



(6) Sing the following to Sol-fa, Lah, and pitch-names:—

(Page 82.) Key E.



(Page 82.)

Scale of E. on the Staff.

(1) Point and sing impromptu exercises, starting on the Tonic, E, and moving stepwise to and from this note. Use Sol-fa, pitch-names, and Lah.

(2) Write the scale of E, beginning on the Tonic. The sharps may be inserted as a signature or placed before the notes in the scale.

(3) Sing and point impromptu tunes, using the following Modulator:—

(4) Write the Tonic, Dominant, and Sub-dominant Triads in the key of E.

(5) Point and sing impromptu tunes containing simple modulations from the Tonic key to that of the Dominant, using the following Staff-modulator:—

Sing the following in C, G, D, A and E, using pitch-names and Intervals. Sol-fa:—

(Page 82.)

(1)

(2)

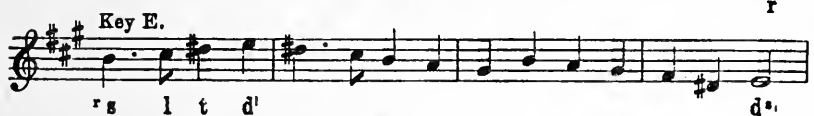
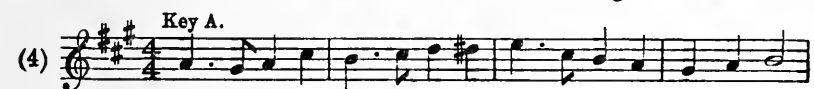
(3)

(4)

(5)

Sing the following to Sol-fa, pitch-names and Lah :—

(Page 84.)



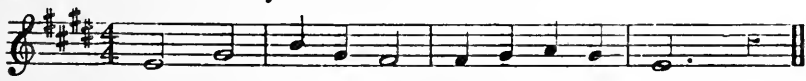
(1) Play (or point on the Keyboard-modulator) the scale of E. Use Sol-fa and pitch-names.

**Keyboard
practice and
Modulator.**
(Page 84.)

(2) Sing impromptu tunes in the keys of C, G, D, A and E, using the Keyboard-modulator.

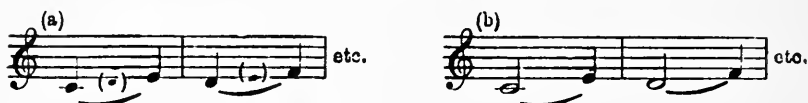
(3) Point and sing impromptu tunes containing simple modulations from A to E. Use Sol-fa and pitch-names.

(4) Play the following in E, and transpose it into all the keys so far studied.* Use Sol-fa syllables :—

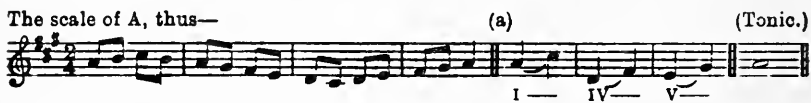


* See note to page 22.

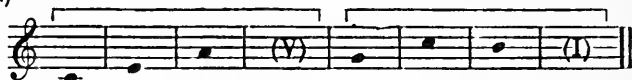
EXERCISE I. Sing scale-thirds in all known keys, (a) thinking the middle note, (b) omitting the middle note, *e.g.* :—
The "Interval-third."



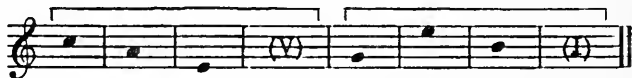
EXERCISE II. Sing a scale followed by (a) the major thirds, (b) the minor thirds, *e.g.* :—



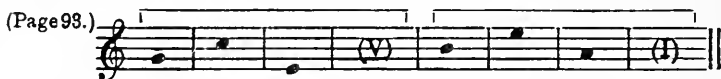
(1) Write and sing sequences of scale-thirds above the following
Sequences.
(Page 92.)



(2) Write and sing sequences of scale-thirds below the following
notes :—



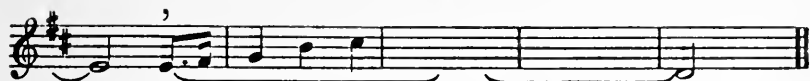
(3) Write and sing sequences of *thirds* above or below the following
notes ; afterwards vary them by the insertion of *scale-thirds* :—



N.B.—The pupil should invent his own time-patterns, and sing in various keys.

Complete the following melodies :—





(3) Write an original 8-bar melody.

STEP VI (b). The flattened Seventh and the Scale of F. (Page 93.)

SLEEPEST OR WAKEST?

E. R.



Sleep - est or wak - est, thou jol - ly shep - herd? Thy sheep be in..... the

{ | d' : - s : d' | t : - t : ta | l : - t : d' | s : - s : fe | s : - d' : m' | m' : - r' : d' | }



corn,.....

And for one blast of thy mln - i - kin mouth.....

{ | t : - m | - : : | m : - m : l | ta : - ta : ta | m : - m : l | ta : - : l | }

DOH'
TE
taw
LAH
SOH
fe
FAH
ME
RAY
DOH



Thy sheep shall take no harm.....

{ | : : l d' | d' : t : l | - s : f | m : - : - | - : : || }

After the above song has been learnt from memory, and pointed on the Modulator as in the margin, the pupil should (i) point and sing impromptu tunes including Taw; (ii) sing the following horizontal Sol-fa tests:—

(Page 95.) Key C.

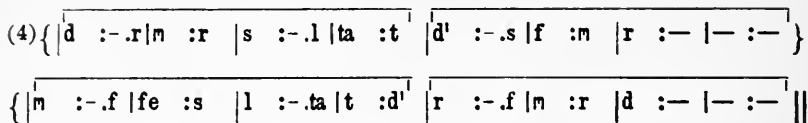
(1) { | s : d' | t : - | d' : ta | l : - | t : d' | s : m | d : - | d : - || }

Key D.

(2) { | m : s : d' | t : ta : l | t : d' : m | s : - : - | t : d' : ta | l : t : d' | f : m : r | d : - : - || }

Key Eb.

(3) { | d : m | l : s | d' : t | ta : l | ta : l | t : d' | m : r | d : - || }



(Page 95.)

(1) Sing the tune "Sleepest or Wakest" to the pitch-names, and point it upon the Pitch-name Modulator.

(2) Sing and point impromptu tunes including the sound B \flat , using the Pitch-name Modulator.

(3) Sing and point impromptu tunes, using the following Staff-modulator. (Carefully note the position of B \flat) :—



(4) Sing the following to Sol-fa, pitch-names, and to Lah :—

(Page 95.)



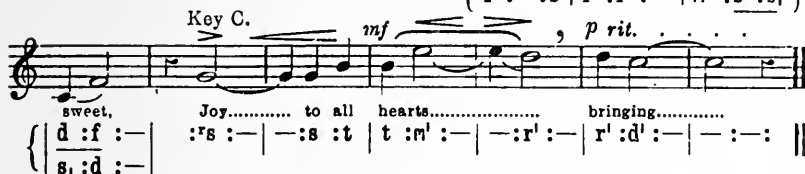
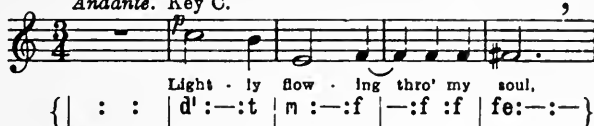
(Page 96.)



Sing and point tunes (impromptu and otherwise), using the pianoforte Keyboard work. keyboard as a Modulator. Include the sound B \flat
 (Page 96.)

GREETING.

E. R.

Andante. Key C.Modulation to F.
(Pages 96-97.)

- (1) Point and sing to Sol-fa the above tune (from memory), using the Tonic and Sub-dominant Modulator as seen in the margin. Use first the Imperfect, and afterwards the Perfect, method of Sol-faing.

- (2) Point, and sing to Sol-fa, impromptu tunes, with simple modulations to the Sub-dominant, using the Tonic and Sub-dominant Modulator.

Sing the following to Sol-fa and then to Lah:—

MODULATOR.					
Sub-dominant Key.			Tonic Key.		
F'	DOH'	(f)	fah'	F'	
E'	TE	m'	me'	E'	
D'	LAH	r'	ray'	D'	
C'	SOH	d'	DOH'	C'	
Bb	FAH	ta	TE	Bb	
A	ME	l	LAH	A	
G	RAY	s	SOH	G	
F	DOH	(f)	FAH	F	
c	te,	m	ME	E	
d	lah	r	RAY	D	
c	soh,	d	DOH	C	

(Page 98.) Tonic key (C).

(1) { | d : r | m : d | f : l | s : - | l : t | }

Sub-dominant (F).

{ | d' : ta | l : f | r : - | m' : d | r : m | }

Tonic key (C).

{ | f : l | s : m | d' : - | m : r | d : - || }

Tonic key (D).

(2) { | d : - : m | r : m : f | s : d' : l | fe : s : - }

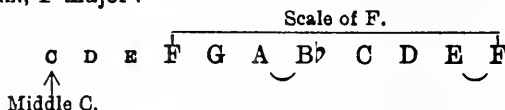
Sub-dominant key (G). Tonic key (D).

{ | f : m : r | m : f : d | r : m : f | f : m : - | m' : t : d' | d : s : f | m : - : r | d : - : - || }

- (3) { Tonic key (F).
 { | d : d.t, | d : m | s : fe.s | l : s | f : f.m | r : d - | t, : - | - : - }
 { | d : ta, | l, : - | ^{Sub-dominant key (B \flat). Tonic key (F).} ¹m, : r, | d, r, m, f, | s, : ²d.r | m : s | d : - | - : - ||

(1) Find the pitch-names of the tune, "Lightly flowing," and use them in singing instead of the words, pointing on the Modulator.

(2) Write out and learn the pitch-names of the Sub-dominant key of C, viz., F major :—



(3) Sing the following to pitch-names, Lah, and Sol-fa :—



(4) Regard the following Roman numerals as the different degrees of the scale and sing them to their Sol-fa and pitch-name equivalents in all known keys :—

Key F.
 I III II V IV III II' III I VI V II III I

(5) Sing the following to Sol-fa, Lah, and pitch-names :—



(1) Point and sing impromptu exercises, starting on the Tonic F, and moving stepwise to and from this note. Use Sol-fa, pitch-names, and Lah.



The following should be sung in two parts. For individual practice the pupil should *play* one part and sing the other:—*

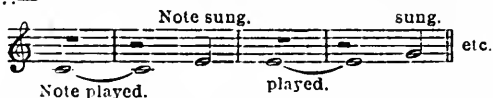
Singing of
"scale-" and
"interval-thirds." (1)
(Page 102.)

Two-part.

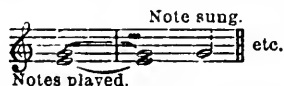


* In addition to this, for home practice, work through the following:—

- (1) Play various notes in the scale of C, and sing the interval 3rd above or below, *e.g.*:—



- (2) Sound together the two notes forming a 3rd, and sing either the top or bottom, *e.g.*:—



- (3) Work Exercises (1) and (2) in other keys than C.

In the following, one section of the class should sing the semibreves, while the other should, on the third beat, sing the 3rd above or below as indicated :—

(Page 102.)





Sing the following to Sol-fa, pitch-names, and to Lah:—

(Page 104.)



Two-part test.





(1) Play (or point on the Keyboard-modulator and sing) the scale of F, using the pitch-names.

Keyboard practice and transposition. (Page 104.)

(2) Point and sing impromptu tunes in the keys of C, G, D, A, E and F, using the Keyboard-modulator.

(3) Point and sing impromptu tunes containing simple modulations from the central key C to the Dominant and Sub-dominant keys.

(4) Play sight-singing test No. 1 above, and transpose it into various keys. Use Sol-fa syllables.

(5) Play sight-singing test No. 2 above, and transpose it into various keys. Use pitch-names.

STEP VII (a). Rhythmic Exercise, No. 7.

E. R.

(Page 104.)

mf Allegro.

{ | s : l : s | l : - : l | s : - , l : s | l : - : l | s : - : s | t : - : t }
cres.
 { | l : - : - | - : - : - | s : - , l : s | - : - : f | - : - : m | - : - : r | - : - : d | - : - : l }
 { | t : - , d : t : l | - : - : t : l | l : - , t : d | - : - : r : m | s : l : - : - | t : - : - | - : d : l : - : - | t : l : }
 { | m : s : - | - : f : m | r : f : - | - : m : r | d : m : - | t : m : - : }
 { | l : m : - : ' s : m : - : | f e : - , d : m | - : r : m | d : - : - | - : - : - : ||

The scale of F should be sung as below :—

(Page 108.) Between the two Cs.



As a two-part test.



With syncopations.



(5) Sing the scale of F beginning upon each of the degrees in turn :—

Beginning on the 1st.

Beginning on



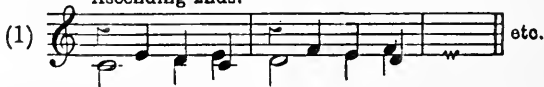
(6) Sing the scales of C, G, D, A, E and F, beginning in each case on a note of the same letter-name. (See page 16.)

(7) Invent a rhythm similar to those found in the Time-tests on page 39, and sing the scale of F upon it.

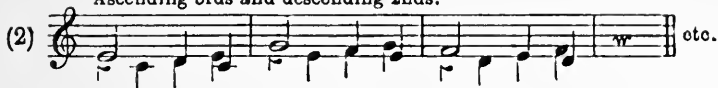
Sing the following :—

Sequences in
two parts.
(Page 111.)

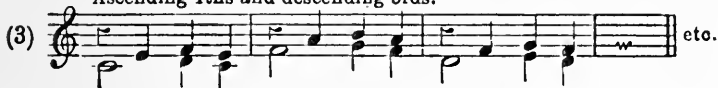
Ascending 2nds.



Ascending 3rds and descending 2nds.



Ascending 4ths and descending 3rds.



Descending 2nds.



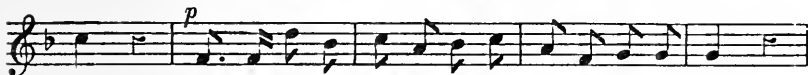
Write a melody consisting of a seven-bar sentence (three bars + four bars).

STEP VII (b). The Sound E flat and the Key of B flat.

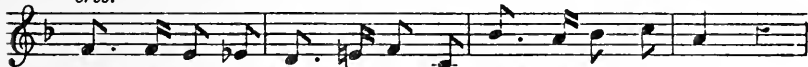
(Page 112.) *Vivace.* *mf* A SPRING SONG. E. GOODSPEED.



Spring is com-ing, Spring is com-ing, Bird-ies, build your

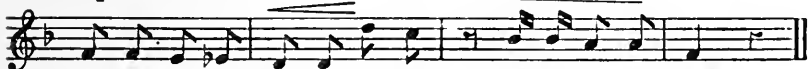


nest. Weave to-geth-er straw and feath-er, Do-ing each your best,



Spring is com-ing, Spring is com-ing, Flow'rs are com-ing too,

poco rit. *a tempo.*



Pan-sies. lili-ies. daf-fo-dil-lies. Now are com-ing through.

After the above song has been learnt and sung to the Sol-fa, the pupil should—

(1) Sing the song to the pitch-names, pointing on the Pitch-name Modulator.

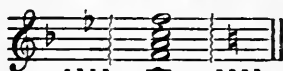
(2) Point and sing impromptu tunes, including the sound E \flat , using the Pitch-name Modulator.

(3) Without looking at the pitch-names, point and sing impromptu tunes, using the Sol-fa column, but singing the pitch-name equivalent of each note.

(4) Without looking at the Sol-fa names, point and sing impromptu tunes, using the Pitch-name Modulator but singing the Sol-fa equivalent of each note.

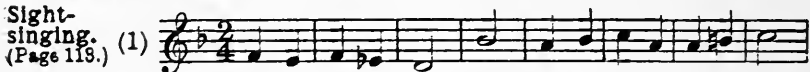
Sing the above song, or impromptu tunes including E \flat , pointing on the following Staff-modulator:—

Staff-modulator.



Sing the following:—

Sight-
singing.
(Page 118.)





(1) Sing and point tunes (impromptu and otherwise) in the key of F, using the pianoforte keyboard as a Modulator. Use pitch-names and Lah, and include E⁷ among the sounds.
 Keyboard work. (Page 114.)

SWEET DAY SO COOL.

E. R.

(Page 114.) *Slowly and smoothly.*

p Sweet day..... so cool, so calm..... so

mf The brid - al of the earth..... and bright, The brid - al of the earth..... and sky, Sub-dominant key.

sky, The dew..... shall weep..... Thy fall..... to -

{ | r :- :r | t :m :r | s :- .l :t.d | r :f :r }
 { | f :- : | }

Tonic key.

night, For thou..... must die, For... thou..... must die.

{ | m :- :f | d' | }
 { | m :- :r | l | }

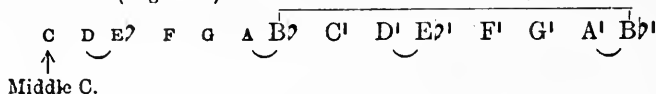
rall.

(1) Point and sing the above tune (from memory) upon a Tonic and Sub-dominant Sol-fa Modulator, and afterwards point and sing it using the pitch-names.

(2) Learn the pitch-names of the scale of B \flat and their Sol-fa equivalents:—

(Page 115.)

Scale of B \flat .

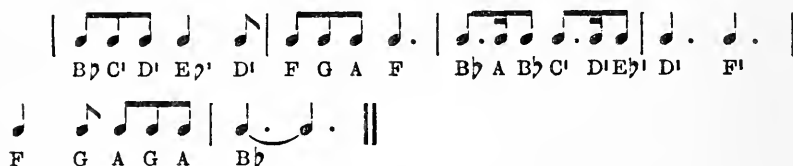


(3) Regard the following Roman numerals as the different degrees of the scale, and sing them to their pitch-name or Sol-fa equivalents:—

Key of B \flat .

I VII \flat , VI, V, III, IV, V, VI, V, IV II V VII, I

(4) Sing the following to pitch-names, Lah, and to Sol-fa:—



(Page 116.)

(5) Sing the following to Sol-fa, Lah, and pitch-names, in the keys of B \flat and A:—



(Page 116.)

Scale of B \flat .

Scale of B \flat
on the Staff.

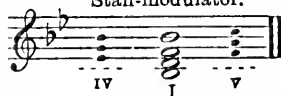


(1) Point and sing impromptu exercises from the above, starting on B \flat , marked \uparrow , and moving stepwise to and from that note.*

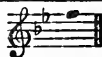
(2) Write the scale of B \flat , beginning and ending on the Tonic.

(3) Sing and point impromptu tunes, using the following Modulator:—

Staff-modulator.



* It will be advisable to limit the upward range of these exercises to



(4) Write the Tonic, Dominant, and Sub-dominant triads in the key of B \flat .

(5) Point and sing impromptu tunes, modulating from the central key to that of the Dominant or of the Sub-dominant, using the following Staff-modulator:—

Sub-dominant, B \flat . Tonic key, F. Dominant, C.



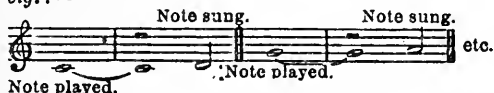
Sing the following in the various keys already learnt. (Note the effect of a 2nd when sung or sounded together):—*

Singing 2nds
in combination.
(Page 117.)



* For home practice, play one part and sing the other. Also work through the following exercises:—

(1) Play various notes in the scale of C, and sing the "interval-second" above or below, e.g.:—



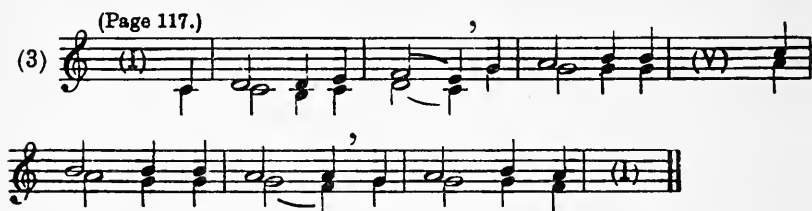
(2) Sound together the two notes forming a 2nd, and sing either the top or bottom:—



(3) Work Exercises (1) and (2) in other keys than C.



(2a) Sing Exercises 1 and 2, thinking instead of singing the first note of each group (*i.e.*, the note on the fourth beat of each bar).

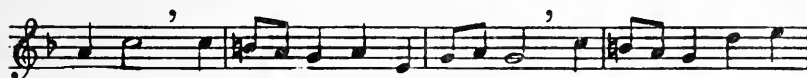
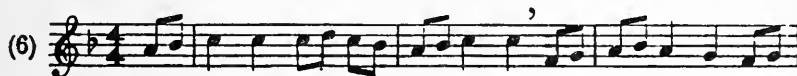
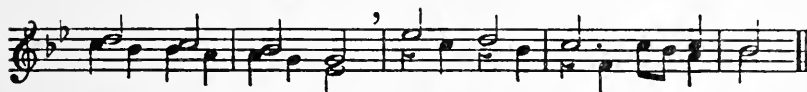
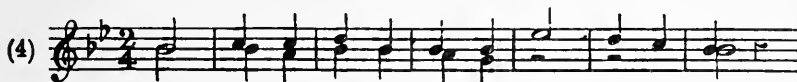
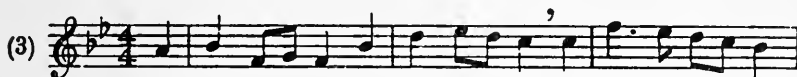
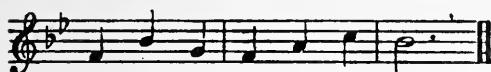
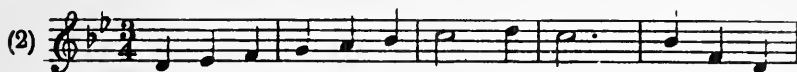
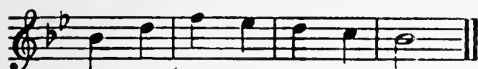
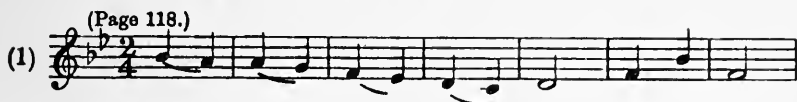


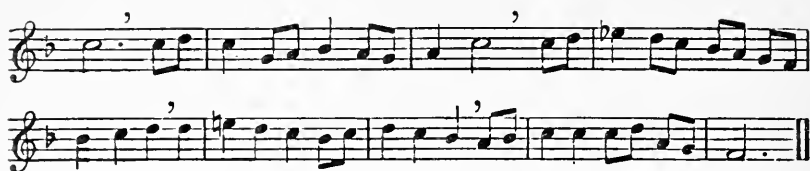
Sing the following two-part exercises, one section of the class singing the written notes, while the other section finds its part from the figures:—



Sing the following ; use pitch-names, Sol-fa, or Lah :—

(Page 118.)





(1) Play (or point on the Keyboard-modulator) the scale of B \flat . Use Sol-fa and pitch-names.

Keyboard
practice and
transposition.
(Page 119.)

(2) Sing impromptu tunes in B \flat , pointing upon the Keyboard-modulator.

(3) Point and sing impromptu tunes containing simple modulations from the central key B \flat to the Dominant and Sub-dominant keys.

(4) Transpose the sight-singing Exercise No. 1 above into various keys, using Sol-fa names.

(5) Transpose sight-singing Exercise No. 2 above into various keys, using pitch-names.

STEP VIII (a). Rhythmic Exercise, No. 8.

E. R.

(Page 119.)

Allegro spiritoso.

{ | m :- :s, | r :- :s, | t, :l, s, | d :- :m | s :- :- | :- :- }

{ | s, :l, t, | d :- :d | d :- :d | d :- :- | :- :d | r :- :d | t, :- :- | :- :l, | s, :- :- }

{ | m :- :s, | r :- :s, | t, :l, s, | d :- :m | s :- :- | f e :- :- | f :s :f | m :- :- | :- :r }

Fine. *p*

{ | l, :- :t, | d :- :- | :- :- || 'm :f :f e | s :- :- | :- :- | d :r :m | f :- :- | :- :- }

{ | t, :d :r | m :- :- | :- :m, | m :- :m, | r :- :t, | m :- :- | m :f :s | l :- :- | r :m :f }

{ | s : - : - | d : r : m | f : - : - | - : m : r | m : f : s | l : - : - | - : s : d' | s : f e : f | m : f : r | }

rit. . . . D.C. sin' al Fine.

{ | d : - : - | d : - : d | d : - : d | - : d : d | d : d : d | d : d : d | d : d : d | }

Sing the scale of B \flat as below. Use pitch-names and Sol-fa:—

(Page 123.)

(1)

Two-part.

(2)

(3) Sing the scale of B \flat , beginning upon each degree in turn:—

Beginning on Doh.

Beginning on Ray.

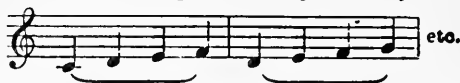
etc.

(4) Sing the scales of C, F, and B \flat , beginning on the note of the same letter-name in each case.

(5) Invent rhythms similar to those found in the time-tests on page 39, and sing the scale of B \flat upon them.

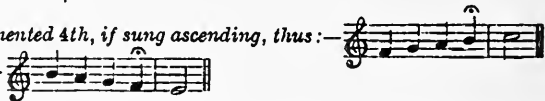
EXERCISE I. Sing to Sol-fa and pitch-names "scale-fourths," ascending and descending, in the key of C, e.g. :—

Exercises upon
Intervals. The
"scale-fourth."
(Page 124.)



EXERCISE II. Sing the scale of C followed by the "scale-fourth" that does not contain a semitone.†

† Always resolve this augmented 4th, if sung ascending, thus :—
if sung downwards, thus :—



EXERCISE III. Sing the scale of C followed by the "scale-fourth" that has (a) the semitone at the top; (b) the semitone at the bottom; (c) the semitone in the middle.

Apply the above exercises to all the scales that are known.

Exercise I in G will be thus :—



* Notice that E is the highest note, also that the highest and lowest "scale-fourths" are repeated.

EXERCISE I. Sing "scale-fourths" in all known keys (a) *thinking* the two middle notes; (b) singing only the top and bottom notes, omitting the middle notes, e.g. :—



EXERCISE II. Sing a scale followed by (a) the perfect 4ths; (b) the augmented 4th.

The following two-part studies should be sung :—

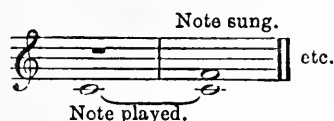
The "Interval-
fourth" in
harmony.
(Page 126.)



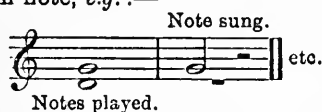


For home practice, one of the parts should be played while the other is sung. The following exercises should also be added:—

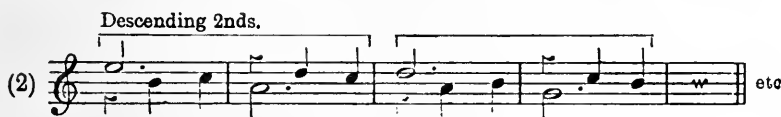
EXERCISE I. Play various notes in the scale of C or any other scale, and sing the "interval-fourth" above or below these notes, *e.g.*:—



EXERCISE II. Sound *together* the two notes forming a 4th,* and sing either the top or bottom note, *e.g.*:—

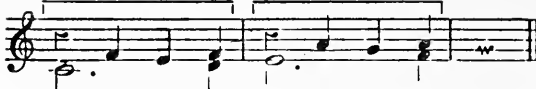


Continue the following sequences:—




* If the 4th happens to be the augmented 4th, it should be resolved.

Ascending 3rds.

(3)  etc.

Descending 3rds.

(4)  etc.

Sing and write responsive phrases to the following :—

Melody
construction.
(Page 128.)

(1) 

(2) 

(3) 

(4) Write an original sentence in $\frac{9}{8}$ time, making use of the following patterns :—



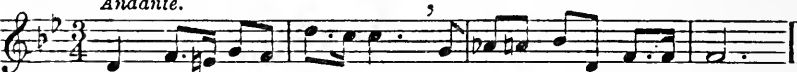
A B C

STEP VIII (b). The Sound A flat and Key E flat.

(Page 128.)

F. R.

Andante.



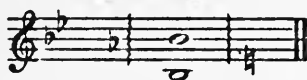
After the above passage has been learnt and sung to the Sol-fa, the pupil should—

- (1) Sing it to pitch-names, pointing on the Pitch-name Modulator.
- (2) Point and sing impromptu tunes, including the sound of A \flat , using the Pitch-name Modulator.
- (3) Without looking at the pitch-names, point and sing impromptu tunes, using the Sol-fa column, but singing the pitch-name equivalent of each note.

(4) Without looking at the Sol-fa names, sing impromptu tunes, pointing upon the Pitch-name Modulator, but singing the Sol-fa equivalent of each note.

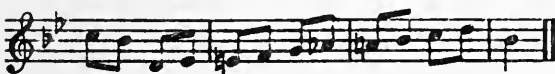
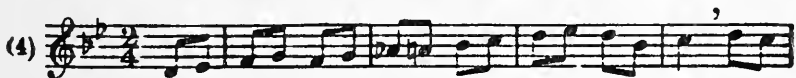
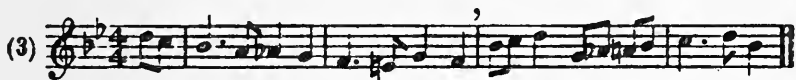
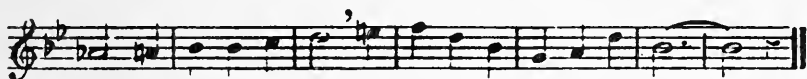
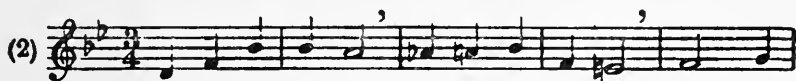
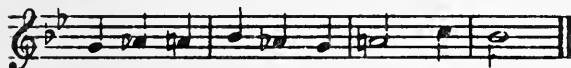
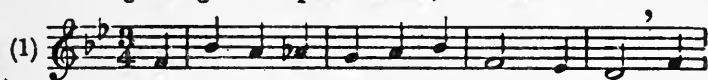
Sing the above passage, or impromptu tunes including the sound A \flat , pointing on the following Modulator :—

Staff-modulator.



Sing the following, using Sol-fa, pitch-names, and Lah :—

Sight-
singing
studies.
(Page 129.)



Sing and point tunes (impromptu and otherwise) in the key of B \flat , using the Keyboard-modulator. Use Sol-fa, pitch-names, and Lah, and include A \flat among the sounds. .

Modulation
from
B \flat to E \flat .
(Page 129.)

Andante. *mf* *Sub-dominant*

m r 'l t d'

key (E \flat). *cres.* *calando.*

(1) Point and sing the above tune (from memory), using a Tonic and Sub-dominant Sol-fa Modulator; afterwards sing it using the pitch-names, and pointing upon a Pitch-name Modulator.

(2) Learn the pitch-names of the scale of E \flat , and their Sol-fa equivalents:—

(Page 130.) *Scale of E \flat .*

c d E \flat F G A \flat B \flat C D E \flat

(3) Regard the following Roman numerals as the different degrees of the scale, and sing them to their pitch-name or Sol-fa equivalents:—

Key E \flat .

I III V IV VI I' V , VI II III VI, I VII, I

(4) Sing the following to pitch-names, to Lah, and to Sol-fa:—

E \flat D C D E \flat F G B \flat A \flat G — C' D' E \flat C' B \flat A \flat G D F E \flat E \flat —

(5) Sing the following to Sol-fa, Lah, and pitch-names, in the key of E \flat :—

s f m — r d r m l — s s f m r f l t d' r' t d' —

Scale of E \flat .

Scale of E \flat
on the Staff.

(1) Point and sing impromptu exercises from the above, starting on E \flat (marked \uparrow), and moving stepwise to and from this note.

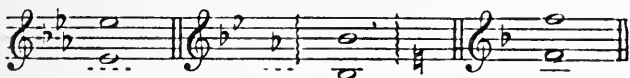
(2) Write the scale of E \flat , beginning and ending on the Tonic.

(3) Sing and point impromptu tunes, both chord and stepwise, using the following Staff-modulator :—



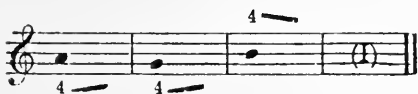
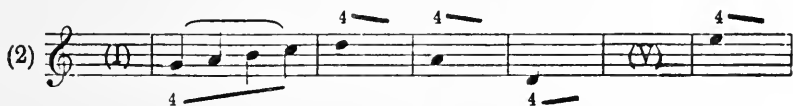
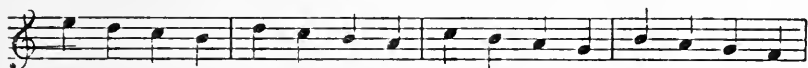
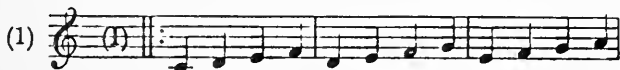
(4) Write the Tonic, Dominant and Sub-dominant triads in the key of E \flat .

(5) Point and sing impromptu tunes, using the following Staff-modulator; modulate from the central key to those of the Dominant and Sub-dominant :—



Sing the following from the Staff notation in the keys already learnt, using Sol-fa, pitch-names, and Lah :—

Sight-singing.
Intervals; the
"scale-fourth."
Page 131.)



The melodic
interval of
the 4th.
(Page 132.)

(1)

(2)

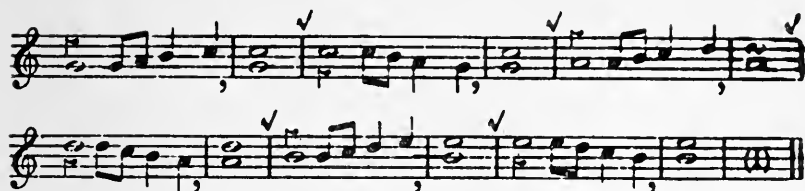
* * As a preliminary study, sing softly, and afterwards merely "*think*," the intermediate notes of the 4th, thus (in Exercise 1):—

TWO-PART SINGING.

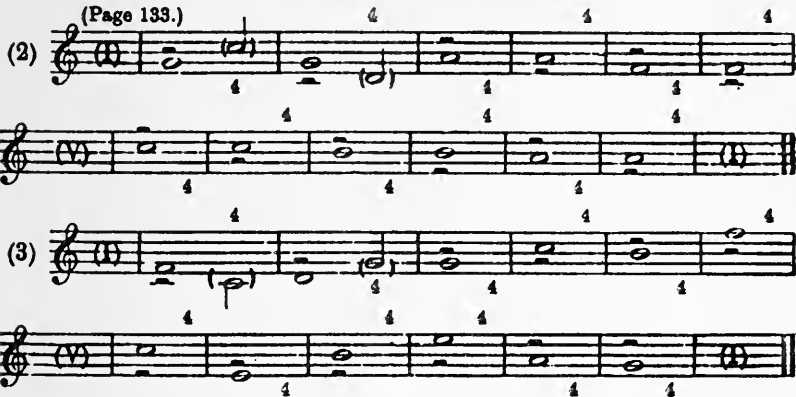
The following exercises should be sung from the notation; the pupil should play one part and sing the other, if practising alone.

The harmonic
interval of
the 4th.
(Page 132.)

(1)



(Page 133.)



Sing the following, using Sol-fa, pitch-names, or Lah :—

The resolution
of the 4th
to the 3rd.
(Page 134.)





Figured
bass.



GENERAL SIGHT-SINGING STUDIES.

(Pages 134-135.)



(4) Tonic key. Sub-dominant key.

(5) Two-part test.

(1) Play (or point to the Keyboard-modulator and sing) the scale of E \flat .

Keyboard practice and transposition.
(Page 135.)

(2) Point and sing, using the Keyboard-modulator, impromptu tunes in the keys of C to E, and F to E \flat .

(3) Sing impromptu tunes, containing simple modulations to the Dominant and Sub-dominant keys from the central key of B \flat , pointing upon the Keyboard-modulator.

(4) Transpose Sight-singing exercise, No. 1, above, into any known key, using Sol-fa syllables.

(5) Transpose Sight-singing exercise, No. 2, above, into D or F, using pitch-names.

STEP IX (a). Rhythmic Exercise, No. 9.

E. R.

(Page 135.)

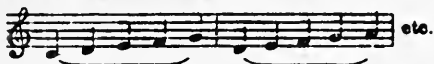
Moderato; soave.

{ | d :- :d | r :- .d:r | m.s:s :l.s | f.m:f.m:r.m }

{ | d :-:d | r:-.d:r|m.d'd':t.l | s.l:s.f:m.r | m:- f:m | fe:m:fe | s:s:fe:s | l:-:l }
(:l, | t,:.l,t, | d:s.t,d | r:-:r)

EXERCISE I. Sing to Sol-fa and pitch-names "scale-fifths," ascending and descending, in the key of C, e.g. :—

Exercises upon Intervals. The "scale-fifth."
(Page 138.)



EXERCISE II. Sing the scale of C followed by the "scale-fifth" containing two semitones (viz., the diminished "scale-fifth.") †

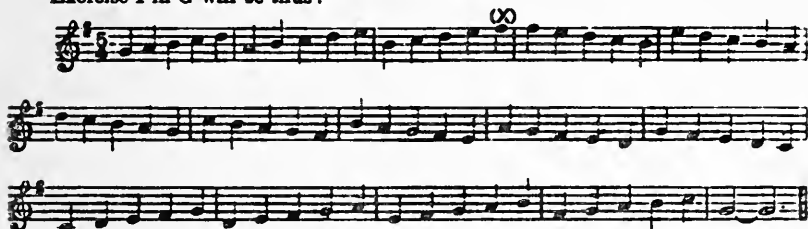
† Always resolve the diminished "scale-fifth," if sung ascending, thus :—



EXERCISE III. Sing the scale of C followed by the "scale-fifth" that has the semitone (a) between the 3rd and 4th steps; (b) between the 2nd and 3rd steps.*

Apply the above exercises to all the scales that are known.

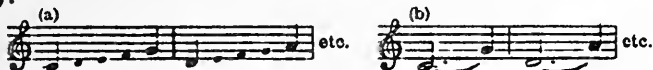
Exercise I in G will be thus :—



(X) Notice that $F\sharp$ is the highest note, also that the highest and lowest "scale-fifths" are repeated.

EXERCISE I. Sing "scale-fifths" in all known keys (a) thinking the three middle notes; (b) singing only the top and bottom notes, omitting the middle notes, e.g. :—

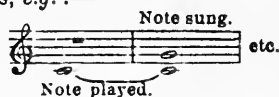
The Interval of the 5th in melody.



EXERCISE II. Sing a scale followed by (a) the diminished 5th; (b) the perfect 5ths.

* The scale of C may also be sung followed by the "scale-fifth" on the 3rd degree, with the semitone between 1 and 2; or the "scale-fifth" on the 4th degree, with the semitone between 4 and 5.

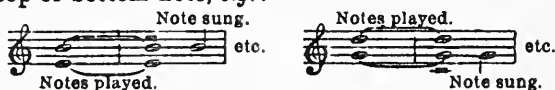
EXERCISE I. Play various notes in the scale of C or any other scale, and sing the "interval-fifth" above or below these notes, e.g. :—
The Interval of the 5th in harmony.
(Page 140.)



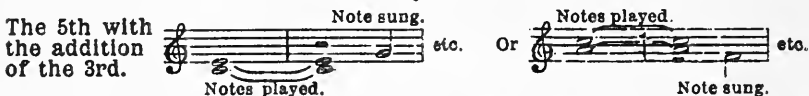
*. * If necessary, the pupil may at first think along the scale-line, thus :—



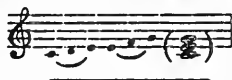
EXERCISE II. Sound together the two notes forming a 5th, and sing either the top or bottom note, e.g. :—



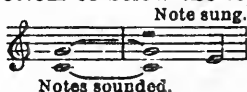
EXERCISE III. Sound together two notes forming a 3rd, and sing another 3rd either above or below, e.g. :—



*. * If Exercise III is too difficult, the pupil may in the early stages arrive at the new note by singing (and afterwards only thinking) the intervening notes, thus :—



EXERCISE IV. Sound together the two notes forming the 5th, and sing the 3rd above the bottom or below the top note, e.g. :—



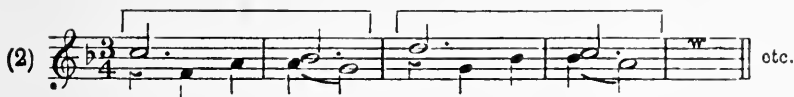
In Exercises I and II a key must be established, or the quality of the 3rd (major or minor) must be determined beforehand.

EXERCISE V. Sound the three notes together forming the Triad, and sing the middle note, top note, or bottom note.

Continue the following sequences :—

(Page 142.)





Write three examples of a 16-bar melody on the plan of the following:—



STEP IX (b). The Sound D flat and the Key of A flat.

(Page 142.)

THE SUN IS SET.

Words and Music by LEONARD HART.

Molto tranquillo.

mp

The sun is set, But cat-tle yet are stand-ing, *dim.*

Stand-ing in the meadow, Why don't the crea-tures go to bed When sets the *rit.*

sun both round and red, Be-yond the stretch, the stretch of mea-dow?.....

After the above song has been learnt and sung to the Sol-fa, the pupil should—

(1) Sing the song to the pitch-names, pointing on the Pitch-name Modulator.

(2) Sing impromptu tunes, including the sound D \flat , pointing upon the Pitch-name Modulator.

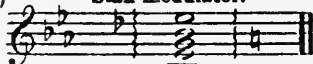
(3) Without looking at the pitch-names, point and sing impromptu tunes, using the Sol-fa column, but singing the pitch-name equivalent of each note.

(4) Without looking at the Sol-fa names, point and sing impromptu tunes, using the Pitch-name Modulator, but singing the Sol-fa equivalent of each note.

Sing the above song, or impromptu tunes, including D \flat , pointing on the following Staff-modulator:—

(Page 143.)

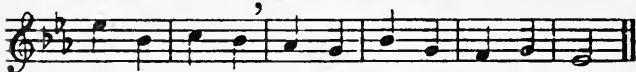
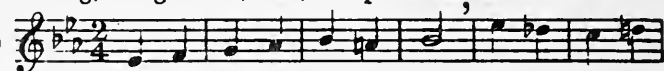
Staff-modulator.



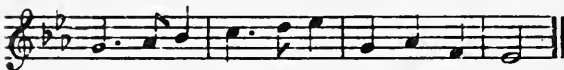
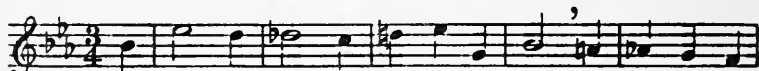
Sing the following, using Sol-fa, Lah, and pitch-names:—

Sight-singing.

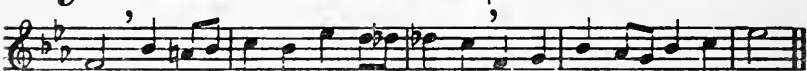
(1)



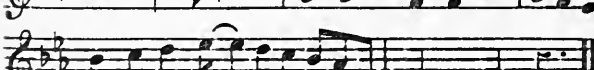
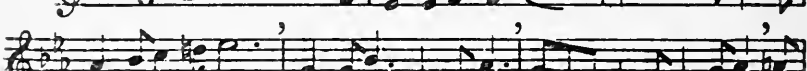
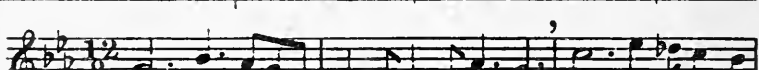
(2)



(3)



(4)



(1) Sing and point tunes (impromptu and otherwise) in the key of E \flat , using the pianoforte keyboard as a modulator. Use

Keyboard work. Sol-fa, pitch-names, and Lah, and include D \flat among the sounds.
(Page 144.)

HOW SWEET A SONG.

Words and Music by LEONARD HART.

(Page 144.) *Andante moderato.*

How sweet a song the birds do sing,

cres. . . .



Who pass and pass on

They real - ly make an aw - ful din, Like
 tire - less wing. They real - ly make an aw - ful din.
 o - ther folk who some - times Sometimes sing!
 Like o - ther folk who some - times sing.

(1) Sing the above tune (from memory), pointing upon a Tonic and Sub-dominant Modulator; afterwards point and sing it, using the pitch-names.

(2) Learn the pitch-names of the scale of A \flat and their Sol-fa equivalents:—

(Page 145.)

Scale of A \flat .

c d \flat e \flat f g A \flat B \flat C \flat D \flat E \flat F \flat G \flat A \flat

(Page 145.)

(3) Regard the following Roman numerals as the different degrees of the scale, and sing them to Sol-fa and to pitch-names in the key of A \flat :—

I VII, VI, V, III II VI, VII, I V III IV II VI, VII, I

(4) Sing the following to pitch-names, to Lah, and to Sol-fa:—

(5) Sing the following to Sol-fa, Lah, and to pitch-names, in the keys of A \flat , G, and E \flat :—

Scale of A \flat .

Scale of A \flat
 on the Staff.

(1) Point and sing impromptu exercises from the above, starting on A \flat (marked \uparrow), and moving stepwise to and from that note.

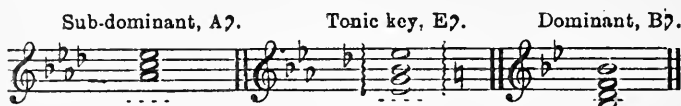
(2) Write the scale of A \flat , beginning and ending on the Tonic.

(3) Sing and point impromptu tunes, chord and stepwise, using the following Modulator:—



(4) Write the Tonic, Dominant and Sub-dominant Triads in the key of A \flat .

Point and sing impromptu tunes, modulating from the central key to that of the Dominant or of the Sub-dominant, using the following Staff-modulator:—



Sing the following to Sol-fa and pitch-names in keys already known:—

EXERCISE I.

Singing from
notation.
(Page 146.)



EXERCISE II. The same as Exercise I, but "thinking" the 2nd and 4th notes.

EXERCISE III. The same as Exercise I, but "thinking" the 2nd, 3rd and 4th notes.

EXERCISE IV. Sing the following in various keys:—

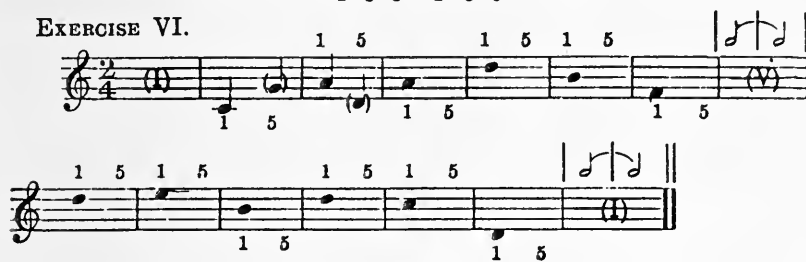
(Page 147.)



EXERCISE V.



EXERCISE VI.



Sing the following two-part exercise (see page 66):—

EXERCISE I.

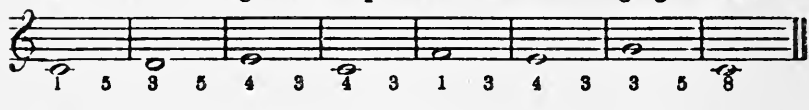
The 5th in
combination.
(Page 147.)



EXERCISE II.



EXERCISE III. Sing a second part above the following figured bass:—



EXERCISE I. The following is intended to be sung by three voices. For home practice the pupil should sing one part and *play* two:—

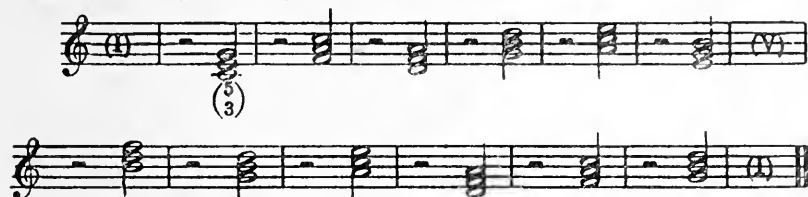
The Triad
sung from the
notation.
(Page 148.)

(Sec. 2.) (Sec. 3.) ,

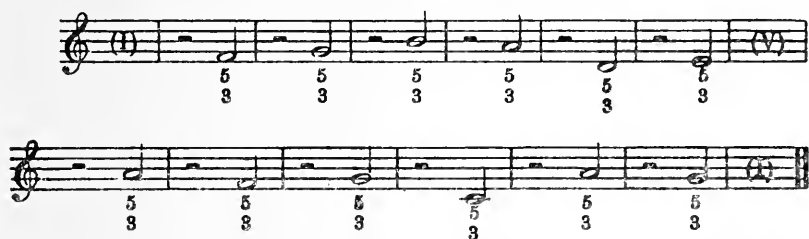
(Sec. 1.)



EXERCISE II. The following are intended to be sung, first in arpeggio, then as a chord in three parts (three voices) :—



EXERCISE III. Sing triads, according to the following figured bass (three voices) :—

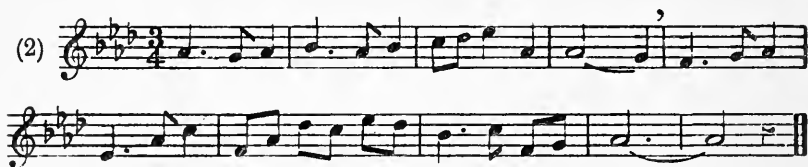


EXERCISE IV. The following should be sung in two or three parts, according to the figuring (where there is only one figure under a note, only one part is intended to be sung above that note) :—



NOTE.—In Exercises II, III, and IV above, for home practice the pupil should play two notes of the triad and sing the one omitted; the particular note omitted should be a different one in each triad.

**General
Sight-reading
studies.**
(Page 149.)



-
- (1) Sing the scale of A \flat , and also impromptu tunes in this key, pointing upon the Keyboard Modulator.
Keyboard practice and transposition. (2) Transpose Sight-singing Exercise No. 1 above, using Sol-fa, and No. 2, using pitch-names.
-
- (Page 150.)

SECTION II.

QUESTIONS UPON FORM, CHARACTER, STYLE, ETC.

I.—(PAGES 151-165.)

1. Give any historical or personal details concerning Johann Sebastian Bach.
2. Name another great composer contemporary with Bach.
3. Instance any notable events in English history that took place during the lifetime of these great masters.
4. Name two of Bach's most important works.
5. For what keyboard instruments did Bach write? Which was the one he usually preferred, and why?
6. What do we mean when we speak of the "form" of a musical work?
7. What do you mean by the expressions Binary Form and Ternary Form?
8. Quote an instance of each of these forms from any collection of National Tunes or Folk-songs.
9. What feature in the little "March in D"* of Bach (forming the first Appreciation lesson) do you think gives it much of its spirited character?
10. Instance any other points of interest in the piece.
11. What do you notice about the termination of each of the two main parts of the piece?
12. Most of the smaller instrumental pieces in the works of Bach and Handel (such as the various dances found in their Suites) are in Binary (or Two-part) Form; in what key does the first part usually end if the key of the whole piece is major? Find this out, if possible, by looking at any movements of the kind you may possess or may be able to procure.
13. What kind of a dance was the old Minuet? Was it a Court dance, or a Country dance danced by the people of the countryside?
14. Write four bars of tune of your own, showing something of the character of the Minuet in the olden time. Be careful to prefix

* The piece will be found in "First Lessons in Bach" (Book I), edited by Walter Carroll (Forsyth Brothers).

the time-signature and to indicate the speed of the music as nearly as you can.

15. Find one or two instances of the old-style Minuet in the music of Bach or Handel.

16. Describe as nearly as you can the difference between a Harpsichord and a Clavichord.

17. Why is it that the passages written by the old masters for the Harpsichord and the Clavichord never exceed the stretch of the five fingers of each hand? State why the following passage could never have been written for either of these instruments :—

Allegro sostenuto. CHOPIN.

The musical score consists of two systems. The first system shows the beginning of the piece with a treble and bass staff. The right hand starts with a half note B-flat, followed by a half note D, and then a half note F. The left hand has a steady eighth-note accompaniment. Pedal markings are indicated below the bass staff. The second system continues the piece, showing the right hand playing a half note G, followed by a half note A, and then a half note B. The left hand continues its accompaniment. Pedal markings are also present here. The score ends with 'etc.' and a final pedal marking.

18. Name some of the dances found in the Suites of Bach and Handel.

19. State anything you know of the origin of the Gavotte:

20. In what notable respect does a Gavotte differ from a Bourrée?

21. Write four bars of tune of your own, in the style of each of these dances, to illustrate this difference. Prefix time-signatures, and indicate the approximate speed of each.

22. Try to find one or two pieces of music (by any standard composer) in which some little fragment of tune is reproduced from time to time in different forms, and with varying expression, thus forming a kind of "text" or "motto" to the whole piece.

N.B.—Some of the movements in the Sonatas of Beethoven, notably the Scherzos, will provide excellent examples of this.

II.—(PAGES 165-182.)

23. What differences are chiefly noticeable between most of the Minuets of Bach and Handel and those of Mozart and Haydn?

24. Give any historical or personal details concerning Wolfgang Amadeus Mozart and Joseph Haydn.

25. Connect the period in which they lived with any notable events in English history.

26. Write four bars of tune of your own, illustrating the usual style of the Minuet in the music of Mozart. As before, prefix the time-signature and indicate the approximate speed.

27. What difference in form is usually noticeable in the Minuets of Mozart and Haydn as compared with those of Bach and Handel? Shew this by quoting an example from each of the two periods.

28. What effect does the composer desire to produce on the mind of the listener at the conclusion of the second part of a short piece in Ternary Form?

29. What is meant by an Imitation? In what respect does it differ from a Sequence?

30. What is the usual length of an ordinary musical phrase? Quote one or two examples.

31. Who was Edvard Grieg? State anything you know or can find out about his doings in the art of music.

32. What is it that gives the little "Humoreske" by Grieg (Op. 6, No. 3) its special character, resembling that of a song or graceful dance-tune?

33. Do you find this special feature as a rule in the music of the older masters like Bach and Handel? Why not?

34. Who wrote the "Lieder ohne Worte," or "Songs without words"? State anything you know about his life and doings.

35. What does the expression "Songs without words" mean?

36. Who was Robert Schumann? When did he live? With what other distinguished composers was he contemporary?

III.—(PAGES 182-211.)

37. Give any historical or personal details concerning Ludwig van Beethoven.

38. What notable European event happened during his lifetime? Name any great historical figure who impressed his personality upon this period of European history.

39. What do you understand by a Scherzo?

40. What relation has it to the Minuet of earlier times?

41. What composer first used the Scherzo consistently in his Sonatas and Symphonies?

42. Why was the Scherzo especially suitable as a vehicle for his thoughts?

43. Does the time-signature of most Scherzos, viz., $\frac{3}{4}$, really express their accent and time accurately? If not, why not?

44. What do you mean by a Coda?

45. Write eight bars of tune of your own in the manner of a Scherzo in the time of Beethoven.

46. What is meant by a *Trio*, in a Scherzo and Trio, or Minuet and Trio? How did the expression arise?

47. What do you know about Franz Schubert?

48. Name any other great composer who lived at the same time.

49. What great difference was there between the methods of composition of Beethoven and Schubert respectively?

50. What is meant by a Rondo?

51. Procure a copy of Haydn's Sonata in D (No. 7 in Peters' edition), and mark on it the beginning of each theme, and of the *return* of the principal theme, in the *last* movement (which is a Rondo).

52. Why do you think it necessary for us to try to remember the principal themes of a Sonata movement if we would appreciate it to the full?

53. How many principal themes are there, usually, in a movement in what is called Sonata-form?

54. What is meant by the double-bar that often occurs after the principal themes have been announced in such a movement?

55. What is the object, so far as the listener is concerned, of the "repeat marks" often found placed immediately before such double-bar?

56. What do we mean when we say that a composer is "developing" his ideas or tunes?

57. Write out, in the form of a diagram, the usual plan of most movements in "Sonata form."

58. What writer's name is most intimately associated with Fugal composition?

59. What writer's name is most intimately associated with the composition of Pianoforte Sonatas?

60. Try to find out for yourself what is the difference between a Sonata and a Symphony.

APPENDIX A.

As a general rule, every Aural Culture lesson or practice should include the singing of scales to pitch-names. When all the scales are known, the complete cycle should be sung as follows:—

THE SHARP SCALES.

The Sharp Scales are presented in four rows, each containing two scales. The scales are written in treble clef with a key signature of one sharp. The scales are: C (C4 to C5), G (G4 to G5), D (D4 to D5), A (A4 to A5), E (E4 to E5), B (B4 to B5), F# (F#4 to F#5), and C# (C#4 to C#5). Each scale is a half-note scale, starting and ending with a double bar line.

THE FLAT SCALES.

The Flat Scales are presented in four rows, each containing two scales. The scales are written in treble clef with a key signature of one flat. The scales are: C (C4 to C5), F (F4 to F5), Bb (Bb4 to Bb5), Eb (Eb4 to Eb5), Ab (Ab4 to Ab5), Db (Db4 to Db5), Gb (Gb4 to Gb5), and Cb (Cb4 to Cb5). Each scale is a half-note scale, starting and ending with a double bar line.

APPENDIX B.

THE FRENCH TIME-NAMES OF AIMÉ PARIS.

(N.B.—aa = ah ; é = eh ; i = short i (as in "pity").)

Simple Time.
(Binary divisions
of the beat.)

	= Four-pulse sound, called Taa aa aa aa.
	= Three-pulse sound, called Taa aa aa.
	= Two-pulse sound, called Taa aa.
	= One-pulse sound, called Taa.
	= Half-pulse sounds, called Ta-té.
	= Quarter-pulse sounds, called Tafa-téfé.

Compound Time.
(Ternary division
of the beat.)

	= Third-pulse sounds, called Ta-té-ti.
	= Sixth-pulse sounds, called Tafa-téfé-tifi.

Examples of combinations of the Binary division of a beat (Simple Time):—

} = One $1\frac{1}{2}$ -pulse and one $\frac{1}{2}$ -pulse sounds, called Taa-até.

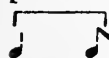









= One $\frac{1}{2}$ -pulse and two $\frac{1}{4}$ -pulse sounds, called Ta-téfé.

= Two $\frac{1}{4}$ -pulse and one $\frac{1}{2}$ -pulse sounds, called Tafa-té.

} = One $\frac{3}{4}$ -pulse and one $\frac{1}{4}$ -pulse sounds, called Ta-éfé.

= One $\frac{1}{4}$ -pulse and one $\frac{3}{4}$ -pulse sounds, called Tafa-é.

Examples of combinations of the Ternary divisions of a beat (Compound Time):—


 = One $\frac{2}{3}$ -pulse and one $\frac{1}{3}$ -pulse sounds, called Ta-é-ti.
 = One $\frac{1}{3}$ -pulse and one $\frac{2}{3}$ -pulse sounds, called Ta-té-i.
 = One $\frac{3}{3}$ -pulse sound, called Ta-é-i. .
 = Two $\frac{1}{3}$ -pulse and two $\frac{1}{3}$ -pulse sounds, called Ta-té-tifi.
 = One $\frac{1}{3}$ -pulse, two $\frac{1}{3}$ -pulse and one $\frac{1}{3}$ -pulse sounds, called Ta-téfé-ti.
 = Two $\frac{1}{3}$ -pulse and two $\frac{1}{3}$ -pulse sounds, called Tafa-té-ti.
 } = One $\frac{2}{3}$ -pulse, one $\frac{1}{3}$ -pulse and one $\frac{1}{3}$ -pulse sounds, called Ta-éfé-ti.
 } = One $\frac{1}{3}$ -pulse, one $\frac{2}{3}$ -pulse and one $\frac{1}{3}$ -pulse sounds, called Ta-té-ifi.
 = Four $\frac{1}{3}$ -pulse and one $\frac{1}{3}$ -pulse sounds, called Tafa-téfé-ti.
 = Two $\frac{2}{3}$ -pulse, one $\frac{2}{3}$ -pulse and one $\frac{1}{3}$ -pulse sounds, called Tafe-té-ifi.


— = Four-pulse rest, called Saa aa aa aa.


— : = Three-pulse rest, called Saa aa aa.


— — = Two-pulse rest, called Saa aa.


∧ or ∟ = One-pulse rest, called Saa.


 = One $\frac{1}{3}$ -pulse note and one $\frac{1}{3}$ -pulse rest, called Ta-sé.

 = One $\frac{1}{3}$ -pulse rest and one $\frac{1}{3}$ -pulse note, called Sa-té.

 = One $\frac{1}{3}$ -pulse rest and three $\frac{1}{3}$ -pulse notes, called Safa-téfé.

 = One $\frac{1}{3}$ -pulse note, one $\frac{1}{3}$ -pulse rest, one $\frac{1}{3}$ -pulse note and one $\frac{1}{3}$ -pulse rest, called Tasa-tésé.

 = Two $\frac{1}{3}$ -pulse sounds and one $\frac{1}{3}$ -pulse rest, called Ta-té-si.

 = One $\frac{1}{3}$ -pulse sound, one $\frac{1}{3}$ -pulse rest and one $\frac{1}{3}$ -pulse sound, called Ta-sé-ti.

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